

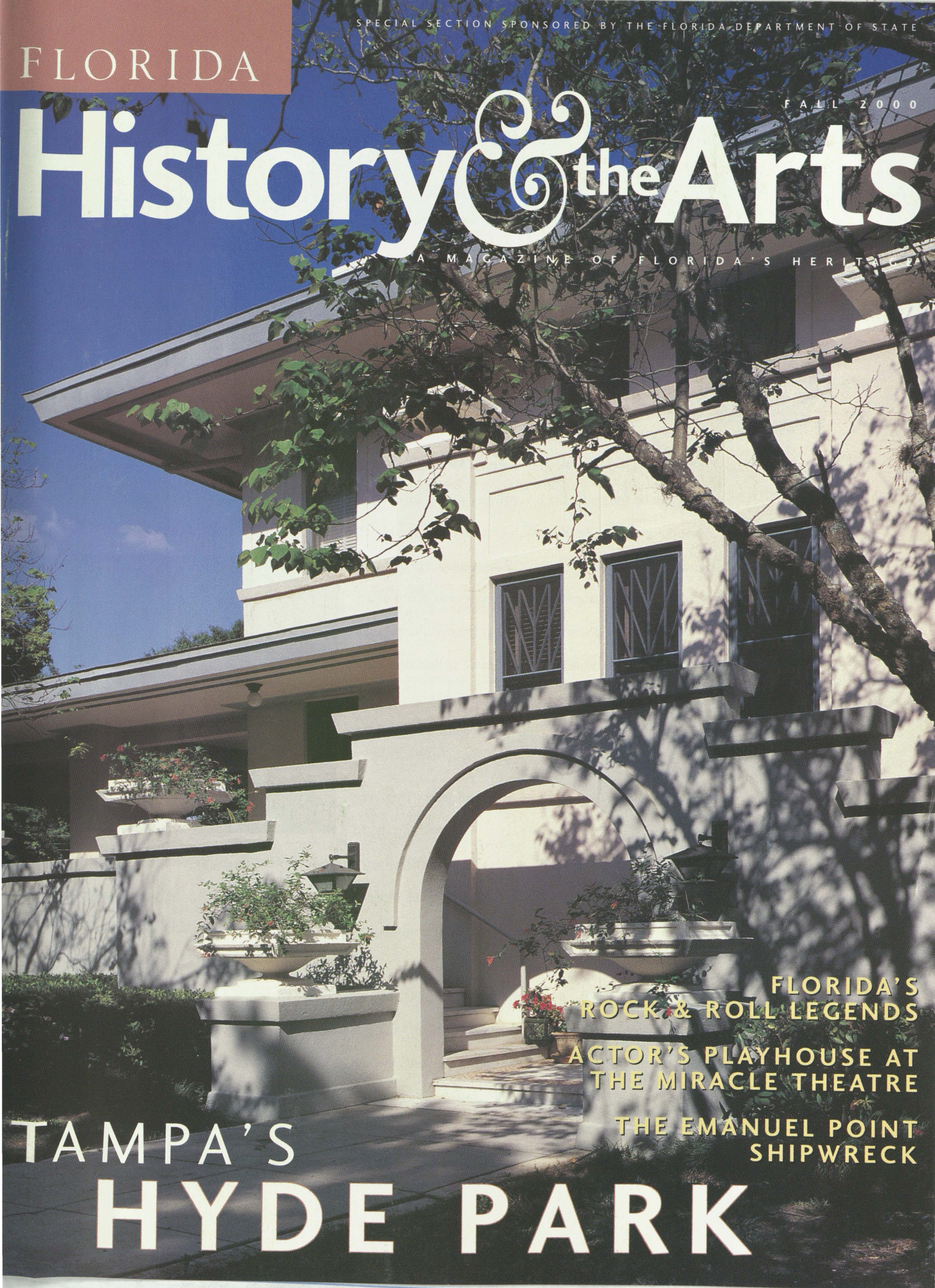
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FLORIDA

FALL 2000

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE



FLORIDA'S
ROCK & ROLL LEGENDS

ACTOR'S PLAYHOUSE AT
THE MIRACLE THEATRE

THE EMANUEL POINT
SHIPWRECK

TAMPA'S
HYDE PARK

FOCUS ON

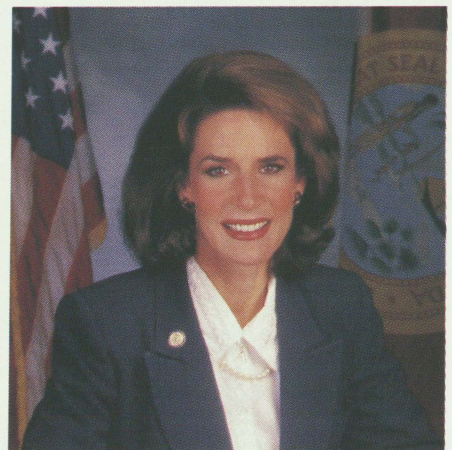
■ OUR CULTURAL COLLECTIONS ■

We are all collectors. From fine art to Beanie Babies, or stamps to antiques, our collections reveal much about our selves and our individual interests. Museums are the public repository for collections that reflect our historic understanding of society. With almost 400 museums in the state, Florida's residents and visitors have access to a diverse array of collections designed to inspire and educate us about our natural world, our traditions, our history and our creative abilities and interests.

History's first museum can be traced to 290 B.C. when Greek ruler, Ptolemy I established a center of learning dedicated to the muses — the nine daughters of Zeus — each of whom presided over a different art or science. But it was not until the 17th and 18th centuries that the modern concept of the museum developed as the royal and wealthy families of Europe began to amass collections of art and natural oddities. Reportedly, the French Revolution created the world's first public museum in 1793, with the opening of the royal collection at the Louvre. While most of today's important European art museums originated as the collections of royal families, American collections were amassed by entrepreneurs from all strata of society.

In this issue of *Florida History & the Arts*, you will read about two very different collections making their way into Florida museums this fall. In Ft. Lauderdale, Topkapi's glorious bejeweled antiquities of the Turkish Ottoman Empire will be on display—one of only three nationwide venues for this exhibit. And featured in Tallahassee, the Museum of Florida History will crank up the volume to present a collection that examines an element of contemporary history and popular culture—Florida's contribution to the development and expansion of American rock 'n' roll.

October is National Arts and Humanities Month. Millions of Americans will explore the myriad ways the arts impact our lives and communities, and be encouraged toward a lifelong habit of active participation. I invite each of you to visit the museums in your area: discover the world of ideas, knowledge and inspiration that they have to offer!



Katherine Harris

Katherine Harris
Secretary of State

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FLORIDA History & the Arts

Florida History & the Arts is published quarterly by the Florida Division of Historical Resources and the Florida Division of Cultural Affairs, Florida Department of State.

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Florida History & the Arts will be included in the January, April, July and October issues.

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FLORIDA IN MY VIEW

■ CHESTERFIELD SMITH ■

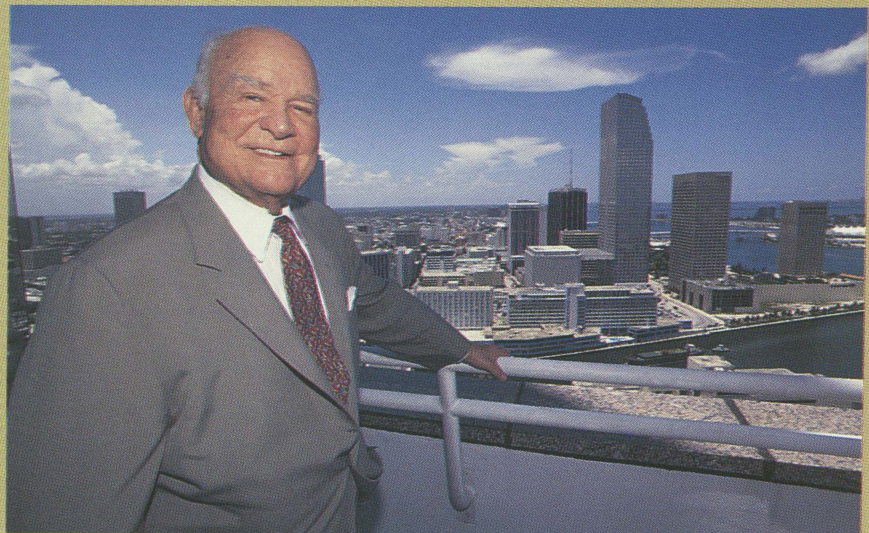
Hello! Having been a Floridian for 83 years—31 years in Arcadia, 31 years in Bartow and 21 years in Miami-Dade, Florida, in my view, is one great state. I am proud to be a Floridian.

One of the best things about Florida is its diversity—diversity in every aspect. In Florida, there are cattle ranches for the country boy to city life for the city gal. There are pockets of racially, ethnically and culturally diverse communities scattered throughout Florida, reflecting the true patchwork quilt of America.

Another great thing about Florida is that you really can be all that you dream you can be. I was born and raised in the quiet Central Florida town of Arcadia. I did all sorts of odd jobs as a youngster—I laid pipe and was a soda jerk in Miami Beach. I paid my way through law school at the University of Florida with money that I won shooting craps on the way home from World War II. Later I moved to Bartow to join a law firm and helped build one of our nation's leading law firms. Florida is a pathway to prosperity and a stepping stone to dreams.

Let's not forget Florida's great history. Take Miami as an example. Miami is one of the main vacation spots today, but it began as a second-rate tourist town at the turn of the century. Miami boomed in the 1920s, 1930s and 1940s, and today it reigns as one of the most popular metropolitan communities.

Florida has no limits to its possibilities. In Florida, if you dream it, then you can achieve it. I did ... in Florida.



CHESTERFIELD SMITH is one of the founders of the law firm of Holland & Knight LLP. He was the first recipient of the Distinguished Floridian Award from the Florida State Chamber of Commerce and has been designated as a Great Floridian by the Museum of Florida History Foundation, Inc. More recently, Tom Brokaw included a full chapter on Chesterfield Smith in his current best-seller, "The Greatest Generation."

NEWS & NOTES

2000 Florida Folk Heritage Awards

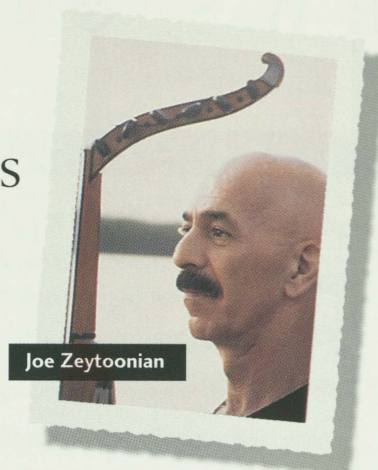
Each year the Florida Department of State presents Florida Folk Heritage Awards to Floridians whose lifelong devotion to the folk arts has enriched our state's cultural legacy. Like the National Heritage Awards, Florida Folk Heritage Awards honor our most significant and influential tradition bearers for their authenticity, excellence and significance within the traditional arts.

This year's awards were presented to Joseph Killgore and Joe Zeytoonian at the annual Florida Folk Festival at the Stephen Foster Folk Culture Center in White Springs.

Joseph Killgore of Dade City is a netmaker who first

learned this traditional craft in 1927. Killgore has retired from commercial fishing, but continues to make castnets using nylon twine, wooden mesh boards and his own needles. Although machine-made monofilament castnets are more commonly used in Florida, handmade castnets have some distinct advantages. They are more durable if properly cared for and open out more easily and sink faster than mass-produced nets. The traditional craft of netmaking requires a great deal of patience as even a small net can require two weeks of knot-tying, measuring and mesh counting to complete.

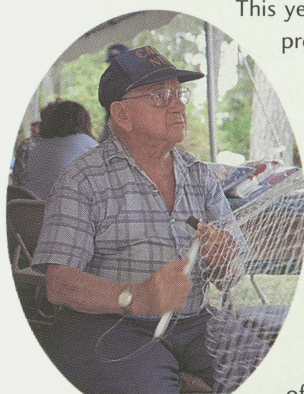
Joe Zeytoonian is an Armenian *oud* player who lives in Margate. The *oud* is a fretless, stringed instrument that was first played more than 3,000 years ago in the Mediterranean region. It has a deep, resonant sound and is recognized as the ancestor of the lute and guitar. Zeytoonian comes from a family of musicians as his father, uncle, and oldest brother all played the *oud*. He began playing the instrument



Joe Zeytoonian

seriously at the age of fourteen, and performed part-time while working as a computer programmer at Massachusetts Institute of Technology. When a friend convinced him to pursue music full-time, he formed his own music and dance company, *Oudansquerade*. He has recorded a number of compact disks and audio cassettes, and performed across the nation at concerts, festivals, and educational programs featuring folk and world music.

Nominations are now being accepted for the 2001 Florida Folk Heritage Awards. For information on the program, call Gregory Hansen at 800.847.7278 or visit: http://dhr.dos.state.fl.us/folklife/fh_award.html



Joseph Killgore

OKEECHOBEE BATTLEFIELD ON ENDANGERED LIST

The Okeechobee Battlefield, site of a Christmas Day battle in 1837 that marked a turning point in the Second Seminole War, has not seen its final conflict. Today, the 640-acre site is battling to preserve its borders from the encroachment of residential and commercial development.

To focus on the property's plight, the National Trust for Historic Preservation recently named the Okeechobee Battlefield to its 2000 list of America's 11 Most Endangered Historic Places. "The Seminole Wars deserve their rightful place in history," said Richard Moe, president of the National Trust. "Okeechobee Battlefield is far more valuable than real estate alone." The Second Seminole War, from 1835 to 1842, was a product of President Andrew Jackson's Indian Removal Act, which forbade American Indians to live east of the Mississippi River. The Battle of Okeechobee was the war's bloodiest campaign. Preservationists are seeking private or public purchase of the entire site because if only a part of Okeechobee

Battlefield is saved, it may lose its National Historic Landmark status, a designation it has held for nearly 30 years.

For the last several years, the National Historic Landmarks Assistance Initiative has listed the site as being at risk. While the list does not ensure the protection of a site or guarantee funding, designation of a property as a "Most Endangered Historic Place" has been a powerful tool for raising awareness and rallying resources to save threatened sites throughout the country.

For more information visit the National Trust for Historic Preservation website at: <http://www.nthp.org/>



NEWS & NOTES

TALLAHASSEE

PRESERVATION SUCCESS STORIES

Each year the Florida Trust for Historic Preservation recognizes significant contributions to the preservation of Florida's historic resources through its annual historic preservation awards. This year, fifteen awards were presented in a ceremony during the Trust's annual meeting in Tallahassee.

Nine diverse historic properties from around the state received awards for excellence in nonresidential Restoration/Rehabilitation. The landmark 1888 Moorish style Casa Monica Hotel in St. Augustine was recognized for its successful con-

version back into use as a hotel after having served as the St. Johns County Court-house for more than thirty years. The Corral Wodiska y Ca Cigar Factory in Tampa's Ybor City received an award for its conversion into professional office space, as did the 1912 Lively House in Tallahassee.

In Ocala, a complex of three buildings making up the Ocala Union Station were recognized for their rehabilitation and continued use as a transportation center. Pensacola's historic 1834 Old Christ Church received an award for its sensitive conversion into a concert hall and special events site, and the 1888 Princess Place Estate in Flagler County, an Adirondack style hunting lodge, was recognized for its restoration by the county as the centerpiece of a county park. The 1891 Trinity United Methodist Church in Fernandina Beach was recognized for its excellence in restoration by its African-American congregation.

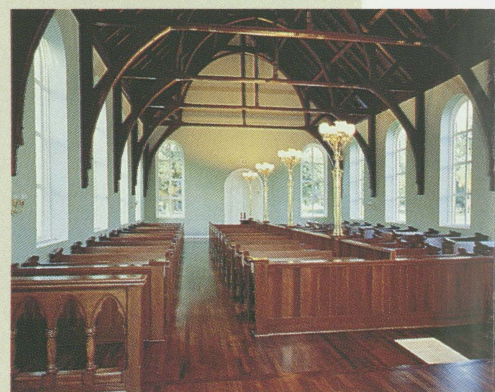
Two adjacent historic buildings in Sarasota, the 1905 Bispham House and a 1953 Texaco gas station, received awards for their imaginative

conversion into an artist's studio and gallery. An honorable mention went to the 1922 Colonial Hotel in Fort Lauderdale for its rehabilitation as part of the downtown Brickell Station development. Other awards were presented for accomplishments in Historic Landscape/Archaeology, Preservation Education/Media, Organizational Achievement and Individual Distinguished Service.

The Florida Trust for Historic Preservation is Florida's only statewide private non-profit preservation organization. It promotes the preservation of the architectural, historical and archaeological heritage of Florida through property stewardship, advocacy and education. For more information call 850.224.8128 or visit www.floridatrust.org



Top: Casa Monica Hotel, St. Augustine;
Bottom: Corral Wodiska y Ca Cigar Factory, Tampa



Top: Old Christ Church, Pensacola;
Bottom: Ocala Union Station

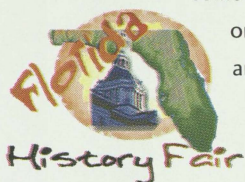
Florida History Fair Students Win National Honors

Winners from the Florida History Fair took some of the top honors in the 21st annual National History Day competition in College Park, Maryland this summer. Eight Florida students received national awards for projects based on the contest's theme, "Turning Points in History: People, Ideas and Events."

Taking first place for Senior Group Documentary were Fabian Canas and Danny Tuzzeo of Pensacola for their entry "The GI Bill of Rights: Gateway to the

American Dream." Rachel Pugh and Julie Watson of Tallahassee won third place for Senior Group Exhibit for their exhibit "Marching from Selma to Suffrage: The Turning Point for the Voting Rights Act of 1965." The Outstanding State Entry, Junior Division, was awarded to Anne Marie Patton and Kimberly Patterson of Pensacola for their exhibit "Brother Can You Spare a Dime? The Great Depression and Pensacola," and the award for Outstanding State Entry, Senior Division, went to Jessica Freeland and Michelle Ow of Pensacola for their documentary "The Road of Life: Turning the Tides of the Siege of Leningrad."

National History Day is designed to promote the study of history in the classroom by encouraging students throughout the country to produce projects in a variety of categories based on original research. In Florida, middle and high school students compete each May in the Florida History Fair for the privilege of representing the state at the National History Day competition. The annual Florida History Fair is sponsored by the Museum of Florida History. For more information about the Florida History Fair call the Museum at 850.488.1484 or visit <http://dhr.dos.state.fl.us/museum/fhf.html>

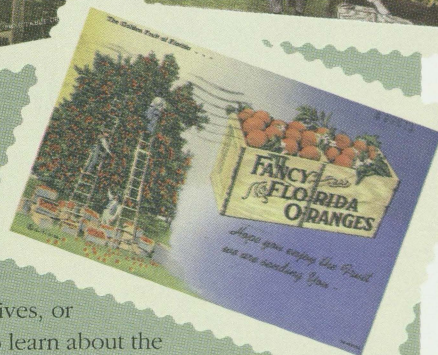


Grove Tours: Our Citrus Heritage

Citrus trees, like many Florida residents, are not native to this state. Brought by Spanish explorers in the late 15th century to Florida's sandy soil and subtropical climate, it was nearly 400 years before the citrus industry in Florida became a profitable business venture. Only after the Civil War, with improved transportation and the growing popularity of the health benefits of citrus, did business begin to expand. The Great Freeze of 1894-95 ruined many of Florida's groves and forced growers to move to locations farther south in the state. But by 1910, crop production had returned to pre-freeze levels and by 1950 the state's citrus industry had picked its first citrus crop of 100 million boxes.

Today, over 12,000 citrus growers cultivate some 107 million citrus trees on over 858,000 acres of land in Florida. This state produces more oranges than any other region in the world except Brazil, and leads the world in grapefruit production. October marks the beginning of Florida's citrus season, when many groves open their doors to visitors. While admission is free to most, tours

and hours vary at each site. Grove tours may include trolley rides, special children's tours, active beehives, or the opportunity to learn about the history of processing, packing and shipping the precious fruit. For a list of Florida citrus groves offering public tours call Amy Carpenter at the Florida Department of Citrus at 863.499.2467 or visit www.floridajuice.com/floridacitrus/tours.htm



A Front Porch



1879 Morrison House, 850 South Newport

Neighborhood

BY MICHAEL ZIMNY

Once touted as
its most
“aristocratic”
section,
Tampa’s
Hyde Park
neighborhood
remains one of
the city’s most
preferred
addresses.

A quiet, verdant neighborhood of spacious front porches, tidy lawns and decades-old shade trees. Here old sidewalks invite long walks, and there’s always something different to see. Sound like a nice place to live? You bet it is. “Hyde Park has the ambiance of a small town within a big city,” says one resident. “It says Florida with its towering palm trees, but the style of its houses could be anywhere U.S.A.”



MICHAEL ZIMNY

A Front Porch Neighborhood



TOP AND BOTTOM: MICHAEL ZIMNY

It didn't happen by accident. From its beginnings in the 1880s, Hyde Park grew up as an attractive residential suburb of Tampa. It began in 1886 when O. H. Platt purchased twenty acres of land on the west bank of the Hillsborough River across from downtown Tampa. He named his new subdivision Hyde Park after his hometown in Illinois. Two years later completion of the Lafayette Street bridge and then the opening of Henry B. Plant's luxurious Tampa Bay Hotel in 1891 focused attention on his empty tract of land. Within a few years many prominent citizens had started building homes there, and by the 1900s it was being promoted as Tampa's "Suburb Beautiful."

A century after its beginning Hyde Park still holds the



ERIC DUSENBERRY

Hyde Park's charm
comes from its
tree-lined streets
and wealth of
architectural styles.

distinction of being a favored place to live. What's the best way to see it? The neighborhood today spreads out over more than 500 acres and includes nearly 1,700 buildings, making a car a necessity if you want to see as much of the district as possible. On your visit, though, try to make at least one excursion on foot to get a pedestrian's feel for the neighborhood. Many of its streets are well shaded so you'll be safely out of the sun while walking, and you'll get a much closer look at its historic buildings and lush landscaping this way.

A drive along Hyde Park's Bayshore Boulevard is a good way to begin your visit. Following the shoreline of Hillsborough Bay in sweeping curves for nearly three miles, the street offers great views of the city's skyline on one side

and glimpses of some of the neighborhood's largest older homes facing the water on the other. If you feel more like walking, jogging or bicycling you can follow the boulevard's unbroken bayside sidewalk for as far as you want.

Architecture aficionados will find Hyde Park a dream come true. Here you'll find the full sweep of architectural styles popular at the turn of the century—Bungalow, Prairie and "Princess Anne," as well as many of the "period" revival styles: Neo-Classical, Colonial, Tudor and Mediterranean. Architectural historians frequently call this period of diverse architectural styles Eclecticism. Eclecticism offered something for every taste, giving houses a pleasant mix of what their owners wanted or what their contractors, builders, master



1916 Leiman House, 716 South Newport

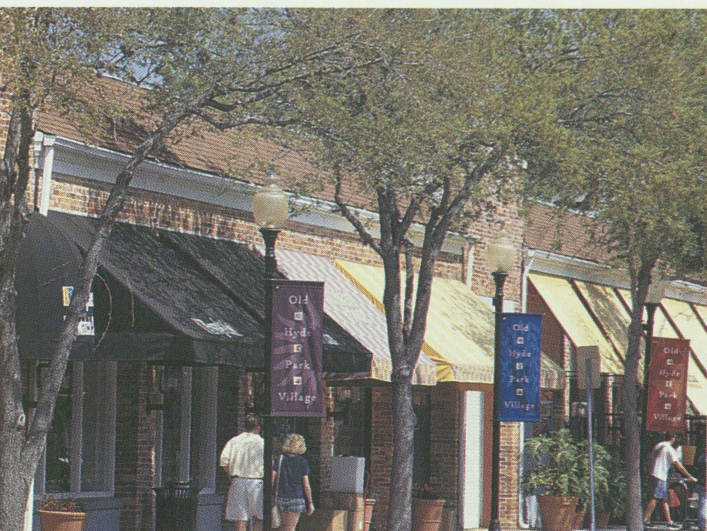
A Front Porch Neighborhood

carpenters or an occasional architect *thought* they wanted.

The blocks just off Bayshore Boulevard and south of Swann Avenue are home to many of Hyde Park's larger, more styled homes constructed in the early 1900s when the area was becoming a fashionable Tampa suburb. Good streets to walk or drive here are Edison, Delaware, Newport, Willow and Orleans Avenues. Along them you'll find two survivors from Hyde Park's 19th-century beginnings, the 1879 Italianate style Morrison House (850 South Newport) and the 1882 James M. Watrous House (1307 Morrison), and Tampa's signature example of the Prairie style, the 1916 Leiman House (716 South Newport). A sampling of some other Hyde Park architectural landmarks include the distinctive 1908 Second Empire style Hutchinson House (304 Plant Avenue); the 1910 Neo-Classical style Henderson House (901 South Newport); the 1911 massive brick Himes-Griffin House (801 South Delaware Avenue); and the imposing 1923 Italian Renaissance Revival style Ferman House (1815 Bayshore Boulevard).

A neighborhood of sorts within Hyde Park is Bungalow Terrace (Swann and Rome Avenues). Developed during the 1910s and 1920s, Bungalow Terrace is Tampa's only example of the bungalow court, a popular mode of construction in California that arranged two rows of houses around a central courtyard or walkway. Make sure you stop and walk through Bungalow Terrace if you want to get a feel for it; you won't fully appreciate its unique design just by driving by. One block from Bungalow Terrace is Old Hyde Park Village, a new development of shops, restaurants and townhouses. This is a good place to stop your tour and take a lunch or shopping break.

Like many historic neighborhoods, Hyde Park has had its share of ups and downs. Today it is on the up side of the curve, spurred on by private investment as well as public grassroots support for its preservation. In 1984 the neighborhood was listed in the prestigious National Register of Historic Places and later a large part of it became the first historic district in Tampa to be designated—and protected—under the city's historic preservation ordinance. Three non-profit preservation organizations, Hyde Park Preservation Incorporated, Historic Hyde Park and North Hyde Park work to promote preservation awareness in the neighborhood, assisted by Tampa Preservation, Inc. "Preservation here is being done one person at a time," says City of Tampa preservationist Del Acosta. "We've learned from our mistakes and now are doing things very slowly and accurately." ■



MICHAEL ZIMNY

Hyde Park has
the ambiance of a
small town within
a big city.





MICHAEL ZIMNY

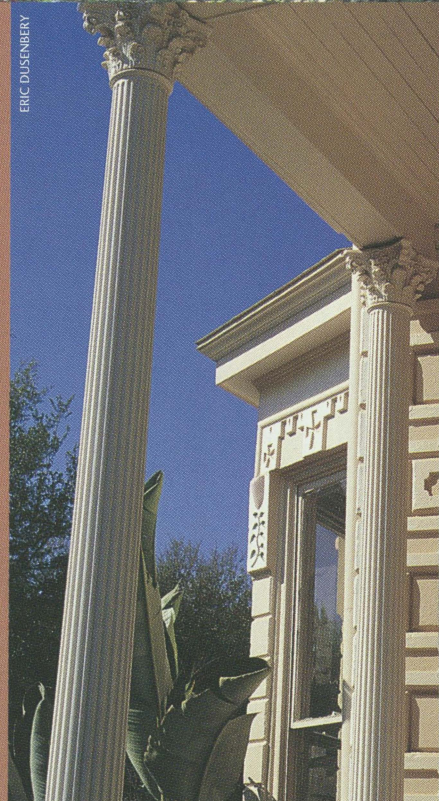


MICHAEL ZIMNY

To Learn More

The Hyde Park neighborhood is bound roughly by the Crosstown Expressway on the north and west and Hillsborough Bay on the south and east. A second, smaller section of the neighborhood is located on the northwest side of the expressway roughly along Armory Avenue between DeLeon and Cleveland Streets. Bayshore Boulevard is the most scenic way to enter the district. Directions to Bayshore from downtown Tampa: exit I-275 at North Ashley Drive, follow Ashley south to Borein Street, turn right at Borein and cross the Hillsborough River and then take your first left at Bayshore. After you cross Swann Avenue on Bayshore you'll be in the district. Most of Hyde Park's streets carry little traffic and can be driven at a leisurely pace. Tampa Preservation, Inc. has prepared an excellent driving tour of the district and a walking tour of part of the neighborhood geared for younger readers; for copies call 813.248.5437.

ERIC DUSENBERRY



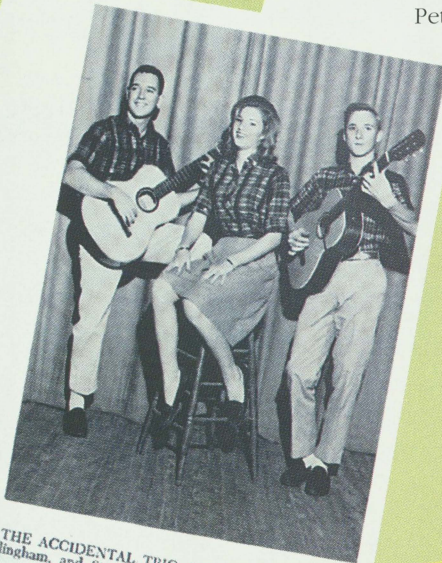
WE'RE NOT TALKING ABOUT COASTAL INLETS HERE, THAT FLOR

BY PHILLIP M. POLLOCK

While Florida's glorious sunshine has attracted tourists throughout time, the sun has also illuminated a golden pathway for popular music artists over the past fifty years. From Elvis' 1955 performance in Jacksonville, through today's Orlando-based Backstreet Boys, Florida has been a playground for rockers. The story is electrifying and diverse.

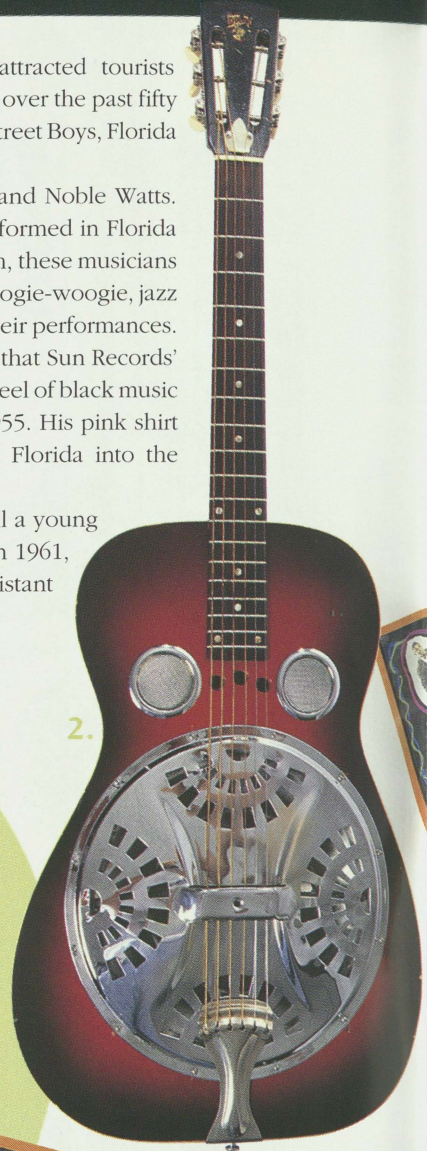
Rock 'n' roll music got its start in Florida in the 1950s with artists like Ray Charles and Noble Watts. Decades earlier, its roots were forming in African-American blues and gospel music performed in Florida by Tampa Red, Marian Williams, Blind Blake and many others. But in the segregated South, these musicians were usually restricted to performing on what was known as the "chittlin' circuit." Early boogie-woogie, jazz and swing bands created an acceptance of artists who began to "pull out all the stops" in their performances. Then came Elvis Presley, often referred to as the Hillbilly Cat. Presley was the performer that Sun Records' producer Sam Phillips was looking for—a white musician who could bring the sound and feel of black music to a white audience. Elvis brought this mix with him when he played Jacksonville in 1955. His pink shirt was torn from his gyrating body by a frenetic audience. That performance brought Florida into the contemporary rock 'n' roll limelight.

While Elvis opened the doors for rock 'n' roll in Florida, his recordings would help fill a young Tom Petty's imagination with dreams of musical stardom. In 1961, Petty's uncle was working in Ocala as assistant

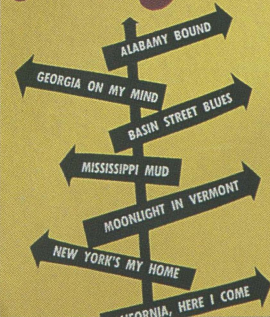


1. THE ACCIDENTAL TRIO—Jeff Williams, Nancy Wilkingham, and Steve Stills.

1. Stephen Stills, 1963 High School Yearbook • 2. Shorty Medlock, Dobro Guitar • 3. Ray Charles, Album Cover 1960 and sunglasses 1999 • 4. Sam and Dave, Overtown nightclub lobby poster, 1960s



Ray Charles GENIUS HITS THE ROAD



WE'RE TALKIN' FIVE DECADES OF ROCK AND ROLL

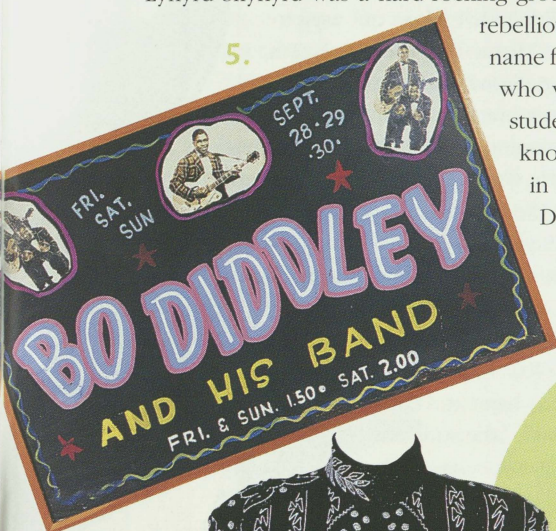
IDA SOUND

prop man for the Elvis film, "Follow That Dream." Uncle Jim brought Petty from his home in Gainesville to see the enterprising Elvis in action. The story goes that almost immediately, Petty traded his slingshot to a friend for a small stack of Elvis singles. One of his next acquisitions was a guitar.

Tom Petty started playing in a garage band called the Sundowners, which soon became the more sophisticated-sounding Epics. The somber picture of Petty and his band in the 1967 Gainesville High School yearbook would hardly suggest that rock 'n' roll was becoming his life. By 1970, the Epics evolved into Mudcrutch—the Florida band most associated with Tom Petty. It would be another five years before Petty joined the Heartbreakers and later exploded onto the national scene.

While Mudcrutch was Gainesville's most popular band in the early 70s, they often shared the city's auditorium spotlight with Lynyrd Skynyrd, another regional band. Lynyrd Skynyrd was a hard-rocking group of Jacksonville musicians who exhibited a rebellious southern attitude. The group derived their name from high school gym teacher Leonard Skinner, who was notorious for his discipline of long-haired students. However, Lynyrd Skynyrd may be best known for their incredible triple-threat guitar attack in *Free Bird*, the band's tribute to the great Duane Allman.

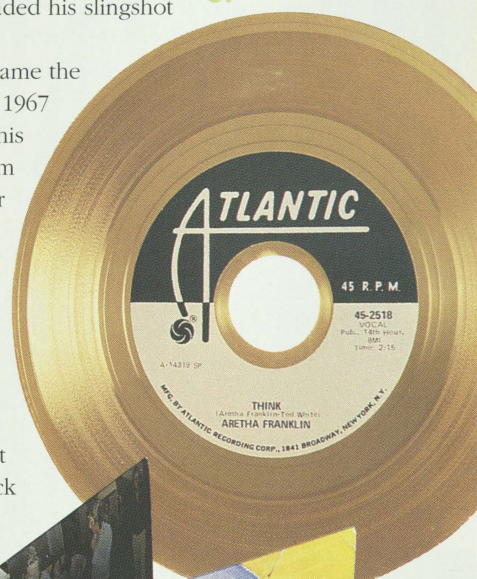
Daytona Beach's Duane Allman was the founder and lead guitarist of



7.



- 5. Bo Diddley, Overtown nightclub poster, 1960s •
- 6. Aretha Franklin, Gold Record "Think" 1968 •
- 7. KC (Sunshine Band), Sequined Jacket, 1980 •
- 8. Eric Clapton, Layla Album, 1970



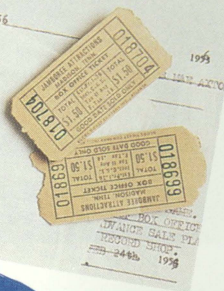
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Jamboree Attractions

PERSONAL APPEARANCE CONTRACT

ELVIS PRESLEY • FEBRUARY TOUR
JACKSONVILLE, FLORIDA
BALL PARK
February 23, 24, 1956



9.

another Florida group in the tradition of true southern rock—the Allman Brothers Band. The group's mix of blues, country and jazz was a trademark southern sound that they brought to venues throughout Florida in their early years. When Duane was killed in a motorcycle accident in 1971, Sarasota's Richard Betts took on the lead guitar for the group alongside Gregg Allman and the remaining band members.

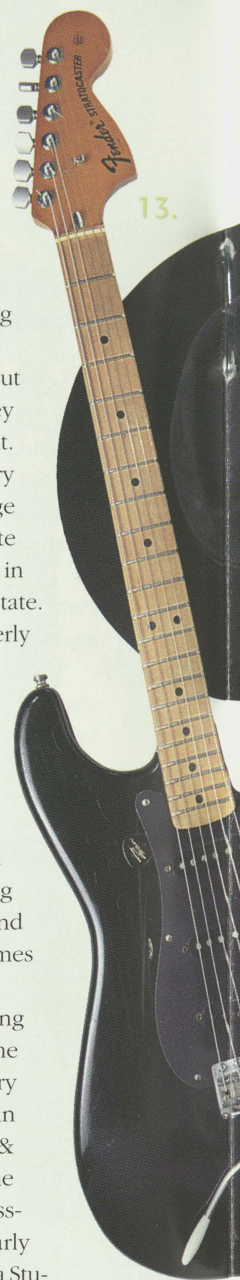
Many great names in rock 'n' roll may have started out in Florida, but the buzz was that if you wanted to make it big, you'd make the journey to Los Angeles. Jim Morrison and The Doors were certainly a case in point. During the late 1960s and early 1970s the group had taken the country by storm. Years earlier, lead singer Jim Morrison had launched his college career in Florida. In 1962 and 1963, at Tallahassee's Florida State University, Morrison got pretty good grades in courses like "Essentials in Acting," but he isn't remembered for his scholarship in the Sunshine State. Many more recall his Tallahassee arrest in 1963 for drunk and disorderly behavior, and in 1968, his arrest on stage in Miami for indecent exposure. For Morrison, Florida was the start of a career that ended abruptly with his death in 1971.

And then there were those who didn't have to go out west to make it big in the music industry. Miami music studios, T.K. Productions, masterminded by Henry Stone, and Criteria Studios' Mack Emerman were two such proponents. T.K.'s Stone was a pioneer in the record industry, possessing an aptitude for marketing and an ear for great dance music. He was the first to record Sam and Dave and helped to ignite the careers of Ray Charles, James Brown and Betty Wright.

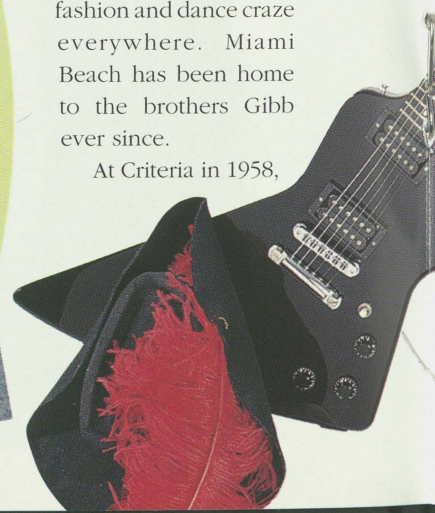
Both studios were influential in developing the disco sound in Florida during the 1970s. T.K. Productions took Harry "KC" Casey and Richard Finch in hand and the end result, KC & the Sunshine Band, became one of the most successful groups of the early disco period. Criteria Studios recorded the Bee Gees *Saturday Night Fever*, a movie soundtrack which took the country by storm, hyping the disco fashion and dance craze everywhere. Miami Beach has been home to the brothers Gibb ever since.

At Criteria in 1958,

13.



12.



10.

11.



9. Elvis Presley, 1955 Jacksonville

Concert memorabilia • 10. Jimmy Buffet, shirt worn in concert, 1999 •

11. Allman Brothers, shirt worn by Duane Allman, Berry Oakley, and

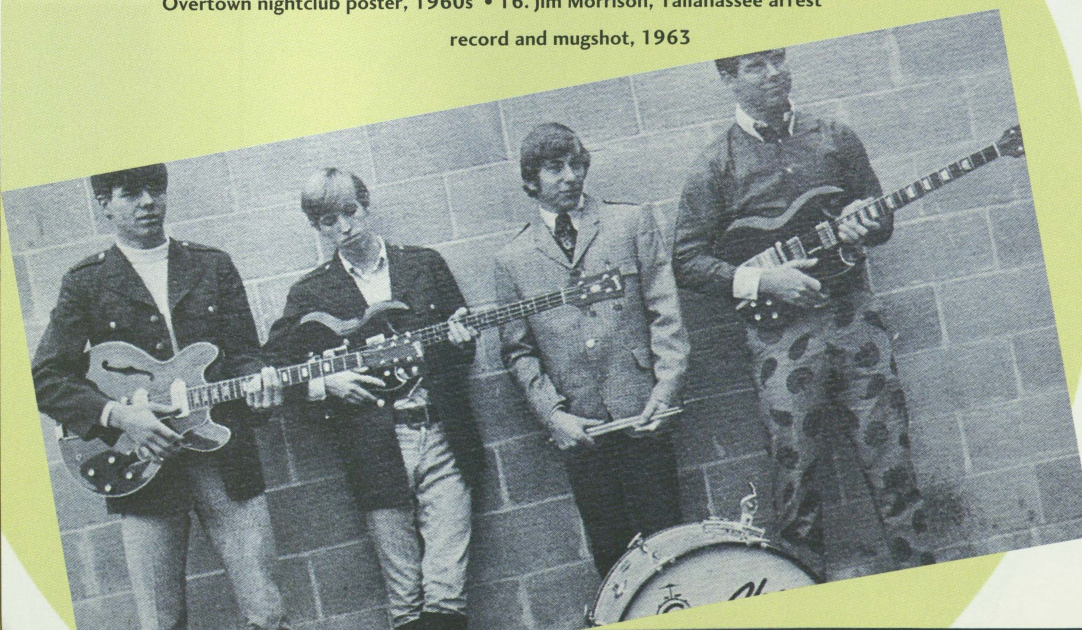
Jaimoe, 1970s • 12. The Epics with Tom Petty, High School Yearbook,

1967 • 13. Hughie Thomasson (Outlaws), Stratocaster guitar and hat,

1970s • 14. Allen Collins, Guitar with hat, 1970s • 15. Steve Alaimo,

Overtown nightclub poster, 1960s • 16. Jim Morrison, Tallahassee arrest

record and mugshot, 1963



Mack Emerman established a single-room studio that was the first in the Southeast to begin three-track recording. Many in the business agree that this studio may have been the best sound room ever constructed, with legendary engineers Ron and Howard Albert fine-tuning the controls.

With the addition of Atlantic Records' top creative producer Jerry Wexler and sound engineer/producer, Tom Dowd, Criteria Studios expanded quickly. They recorded Aretha Franklin's *Young, Gifted and Black*, Eric Clapton's *461 Ocean Boulevard* and Fleetwood Mac's *Rumors* album. Less known, but no less important was the session band brought in from the studio in Muscle Shoals, Alabama, the Dixie Flyers. They added greatly to Criteria's reputation as a musical melting pot.

A 'Bama boy with a taste for the tropics, Jimmy Buffett worked his way south to Coconut Grove, and by the early 1970s had settled in Key West. With ballads like *Margaritaville* and *A White Sport Coat and a Pink Crustacean*, he endeared himself to millions of fans who were drawn to the island-loving, beach-bum type of character found in a John D. MacDonald novel. The legion of Buffett fans—self-proclaimed "Parrotheads"—continues to grow even today.

Often referred to as the "Queen of Latin Pop," Gloria Estefan had gained a tremendous following in Central and South America early in her career. By the mid-1980s, American audiences were introduced to Estefan when she and the Miami Sound Machine hit the charts with "Conga." In 1989, the album *Cuts Both Ways* propelled her to the top. There, with the support of her producer, mentor and husband, Emilio Estefan, she became an enduring and consummate performer. Even in today's competitive Pop and Latin music markets, she retains her reputation as the most popular Latin crossover artist.

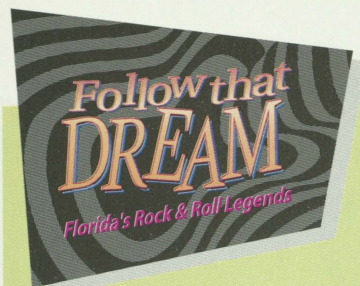
A recent Estefan television special featured one of the new generation of groups producing today's Florida sound. Straight out of Orlando, 'N Sync comes by their name naturally—

their dance steps are as tight as their music. They are one of the many digitally-enhanced sounds stemming from Central Florida,

and hitting it big on the 21st-century charts.

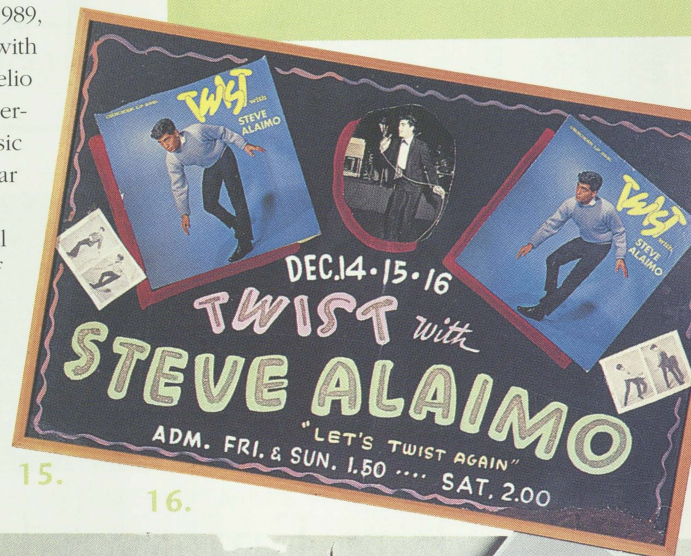
Other fresh young faces include Britney Spears, the Backstreet Boys and Christina Aguilera; each one writing their own verse in Florida's rock history.

For the past fifty years the sound of Florida's rock 'n' roll has been a diverse and grand mix. What remains in addition to the music are the stories of the musicians, and the mementos of their artistry. To celebrate, enjoy and document the contributions of Florida's rock 'n' roll legends, the Museum of Florida History will present its newest exhibit, *Follow That Dream—Florida's Rock & Roll Legends* from October 21 through June 3, 2001. ■



To Learn More

Follow That Dream — Florida's Rock & Roll Legends can be seen October 21 – June 3, 2001 at the Museum of Florida History in Tallahassee in the R. A. Gray Building at 500 South Bronough Street. For more information, call 850.488.1484 or visit the exhibit website at www.flheritage.com/rocknroll. Next year, *Follow That Dream* will travel to Miami for display at the Historical Museum of South Florida from July 26, 2001 through January 1, 2002. For further reading on this subject, consider Jeffrey M. Lemlich's *Savage Lost-Florida Garage Bands: The 60s and Beyond* from Distinctive Publishing Corporation.



ARREST RECORD	
19324	I.D. No.
Morrison, James Douglas	Last Name First Name Middle Name
206 Cherokee Hotel, Tallahassee	Residence #58039
Student, FSU	Occupation
Melbourne	Place of Birth
Dist. the Peace by be	Charge
Pensacola at entranc	Place of Offense
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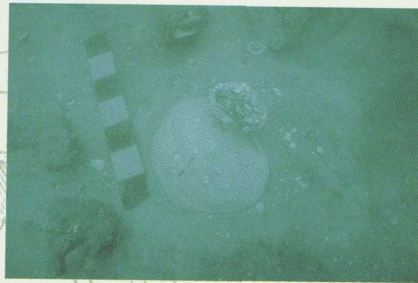
SECRETS



IN



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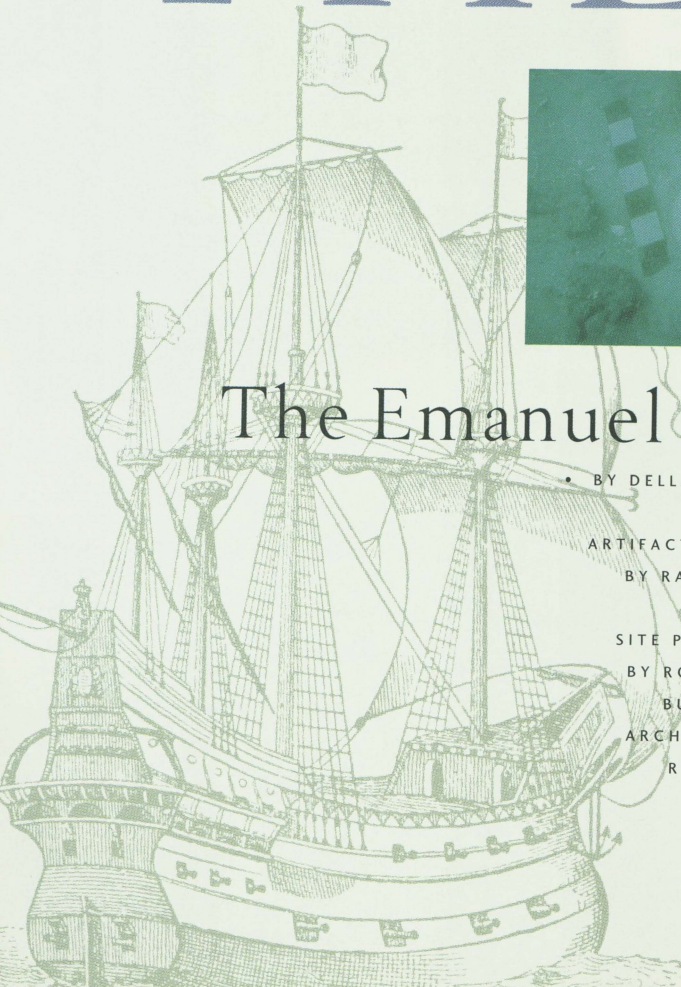


The Emanuel Point Shipwreck

• BY DELLA SCOTT-IRETON •

ARTIFACT PHOTOGRAPHY
BY RAY STANYARD

SITE PHOTOGRAPHY
BY ROGER SMITH,
BUREAU OF
ARCHAEOLOGICAL
RESEARCH



A piece of the earliest colonial history of Florida, and indeed the United States, was discovered in 1992 under the dark water off Emanuel Point in Pensacola Bay. The wreck of a 16th-century Spanish galleon, a link to an episode of our country's history not often mentioned in books or studied in school, was located by State of Florida archaeologists during a survey to record historic shipwrecks in Pensacola. Through careful scientific excavation, artifact analysis, and archival research, the story of one of the first European attempts to colonize what is today the United States is unfolding.

In August of 1559—

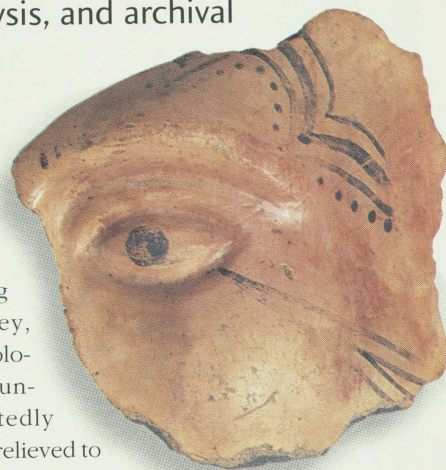
sixty-one years before the Pilgrims landed at Plymouth Rock and six years before the founding of the first permanent European settlement at St. Augustine—a fleet of eleven ships sailed into Pensacola Bay to found a colony for Spain. Commanded by Don Tristán de Luna, the expedition consisted of a thousand settlers including men, women, children, slaves, artisans, craftsmen, priests, and soldiers. An additional five hundred sailors manned the ships which were loaded with all the supplies, equipment, livestock, and personal belongings needed to carve a settlement out of the wilderness of the northern Gulf Coast.

The journey to *La Florida* was not easy for the colonists. Initial problems

in acquiring enough vessels and sufficient supplies caused delays in embarking from New Spain, which we know today as Mexico. Once seaborne, the fleet battled contrary winds and twice missed the narrow entrance to Pensacola Bay, then called *Ocbuse*. Half of the 240 horses carried onboard the ships died en route. On reaching the spacious bay, which Luna renamed *Babía Filipina del Puerto de Santa María*, a townsite was selected which was to include homes, storehouses, a jail, governmental buildings, and a church. One of the ships was dispatched back to New Spain to report the safe arrival of the fleet and to return with additional supplies since much of what was brought to provision the colonists until crops could be harvested had been consumed during the long voyage. After such a

trying journey, the colonists undoubtedly were relieved to arrive safely in the pleasant and protected harbor. But their luck did not hold.

On September 19, only one month after arriving in Pensacola, the new



Top to bottom: Spanish majolica dinner plate—found intact beneath the ship's anchor, Aztec pottery sherd from ceremonial container, copper crossbow bolts or quarrels.

Opposite page, clockwise: Copper pitcher, galleon carving found on ship, olive jar, coin weights.

colony was struck by a powerful hurricane. Luna wrote an account of the disaster to King Philip II of Spain:

...there came up from the north a fierce tempest, which, blowing for twenty-four hours from all directions until the same hour as it began, without stopping but increasing continuously, did irreparable damage to the ships of the fleet. [There was] great loss by many seamen and passengers, both of their lives as well as their property. All the ships which were in this port went aground, save only one caravel and two barks...

The caravel and the barks were small vessels and rode out the storm at anchor without damage. The large ships, however, did not fare well. Still loaded with tools, supplies, provisions, and private possessions as well as personnel, the big galleons and storeships were smashed by high winds and waves and sank to the bottom of the bay. Once these ships were sunk, so were the chances for the success of the colony.

Luna and his expedition's survivors wandered into the interior of Florida and Georgia trying to obtain food from the natives, but without much success. Three years later, in 1562, the remaining settlers were evacuated to New Spain. Luna, who had suffered betrayal, mutiny, and mental instability while commander, was returned to Spain to explain to King Philip why he had failed in his royal order to establish a

settlement. Lawsuits resulting from the debacle haunted him for years and he died penniless. Pensacola was abandoned by the Spanish for over a hundred years and was not permanently settled until 1698 when Spain established a second colony, this one successful enough to be fought over by England, France, Spain, and, later, the United States and Confederate States.

The fateful hurricane of 1559, which sank seven of Luna's ships and changed the course of American history, has provided maritime archaeologists with a veritable time capsule of 16th-century Spanish culture and shipboard life. Al-



though much of the ship's upper works were destroyed in antiquity due to wind, waves, and wood-eating organisms, the lower hull was completely buried in anaerobic mud that perfectly preserved the timbers and all associ-



Artifacts clockwise: Leather shoe or boot fragments, Aztec pottery sherd—grimacing mouth with painted teeth, bronze mortar and pestle, black rat skeleton, stone cannon balls, replica of the remains of Spanish steel breastplate; Underwater photographs: left, the author onsite with cannon ball, right, galleon's anchor

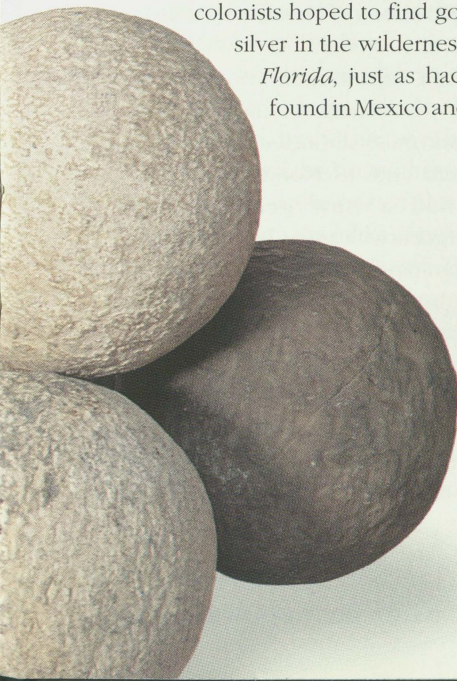
ated artifacts. This vessel was the moving van of its time, used to transport settlers' personal belongings, tools, and equipment to a new home. Lodged on a sandbar off Emanuel Point, the shipwreck has revealed artifacts and information of Spanish colonization practices, naval architecture, and the technology available to transport culture. Only a handful of ships dating to the 16th century have been discovered in the western hemisphere and scientifically studied; the Emanuel Point Ship is the only known colonization vessel.

The shipwreck at Emanuel Point has been investigated by archaeologists with the Florida Bureau of Archaeological Research and the University of

West Florida, with the help of students and volunteers. Thousands of artifacts were recovered and conserved for study and display. These include the remains of foodstuffs, a variety of ceramics, ship fasteners and timbers, armor and shot, galley ware, and personal belongings. Each item reveals data about the Age of Colonization and, when compared with and added to the historical record, provides a more complete picture of the distant past. For example, the bones of black rats and the wings of cockroaches preserved in the ship's bilge provide a hint of the unsanitary conditions onboard and of how these pests



may have arrived in Florida. Mercury, used in the amalgamation of precious metal from ore, was recovered from the hold and suggests that Luna and his colonists hoped to find gold and silver in the wilderness of *La Florida*, just as had been found in Mexico and Peru.



To date, approximately 40% of the Emanuel Point Ship has been excavated; the rest of the vessel and its artifacts remain under the sand and silt of the bay floor. The wrecksite is covered by a cap of ballast stones and generations of oyster shells that entomb and protect the remaining timbers from deterioration caused by natural elements. The shipwreck will remain in place awaiting the development of better research methods and more sophisticated excavation techniques. This preservation ethic ensures that this rare and nonrenewable historical resource will be available for future archaeologists to study. Meanwhile, the search for the rest of Luna's ships continues in Pensacola Bay. ■

To Learn More

To see artifacts recovered from the Emanuel Point Ship, visit the T.T. Wentworth, Jr. Florida State Museum in downtown Pensacola (phone: 850.595.5985) and the Archaeology Institute at the University of West Florida, (phone: 850.474.3015).

Visit the following websites:

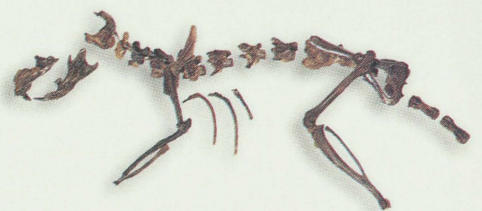
www.flheritage.com

<http://dhr.dos.state.fl.us/ep/>

www.uwf.edu/archaeology/projects/uw/epse/epse.htm

As with all of Florida's historic shipwrecks, the Emanuel Point Ship is protected by law from unauthorized disturbance, excavation, and the removal of artifacts. Diving at the site is not recommended due to low visibility and strong currents. For divers who would like to visit a historic shipwreck, Florida has a system of Underwater Archaeological Preserves — museums in the sea preserved and interpreted especially for divers and snorkelers who would like to learn more about Florida's maritime heritage. Visit the Underwater Preserves website at <http://dhr.dos.state.fl.us/bar/uap>

The Florida Museum of Natural History's exhibit, *Down Like Lead: 400 Years of Florida Shipwrecks*, highlights 14 Florida shipwrecks from 1559 to 1942 ranging from Spanish trading vessels and paddlewheel steamers to 20th-century battleships. It also focuses on early cartography, the golden age of piracy, the history of ship design, shipwreck salvage, and underwater archaeology. *Down Like Lead* opens in Cocoa at the Brevard Museum of History and Science January 27, 2001 and travels to Tallahassee in June 2001 for display at the Museum of Florida History.



Actors' Playhouse
at the
Miracle Theatre

Miracle on the Mile

Professional theatre

—and community spirit—

flourish in a gloriously

restored 1940s movie palace



Like the rejuvenated theatre (above and bottom left) it inhabits, the Actors' Playhouse is a marvel of community involvement.



BY BARBARA DRAKE

ARCHITECTURAL PHOTOGRAPHY

BY MARK ELIAS

PRODUCTION PHOTOGRAPHY

COURTESY ACTORS' PLAYHOUSE

all it the little theatre company that could...South Florida's own "singular sensation."

Since moving into its new home five years ago, the Actors' Playhouse at the Miracle Theatre in Coral Gables has emerged as one of Florida's eight major theatrical institutions. The 12-year-old, nonprofit organization has mounted Equity productions of more than 70 plays and musicals (including one world premiere and 18 Florida premieres), spawned a new generation of theatergoers with its top-flight children's programming, and garnered a record 19 Carbonell Awards, the symbol of theatrical excellence in South Florida.

Equally as impressive is the company's ongoing \$6.5 million renovation of the Miracle Theatre, an Art Deco movie palace on the city's revitalized Miracle Mile. In exchange for 40



Theatergoers enjoy productions such as *Steel Pier* and *One Flew Over the Cuckoo's Nest*.

years' free rent from the City of Coral Gables, Actors' Playhouse bears full responsibility for restoring and operating the city-owned property. For theatre lovers and historic preservationists, it is a match made in heaven. But, like many a romance, it took a few plot twists for Actors' Playhouse to be joined with its cherished residence. In fact, only six years ago the Miracle Theatre, then owned by Wometco Theatres, was nearly betrothed to another suitor—and an unsuitable one at that. “The building was in the midst of being sold to a major discount,” says Barbara Stein, Executive Director of Actors' Playhouse. “They would have stripped the interior entirely. It would have been such a shame.”

Fortunately, a coalition of stagestruck Cupids intervened. The public wanted to save the cultural landmark, as did the

city's mayor and commissioners. Wometco delayed the sale for eight months, enough time to enable the city to purchase the building in 1995 and to arrange its unique leasing arrangement with Actors' Playhouse. Founded in 1988 by Barbara and her husband, Lawrence Stein, Actors' Playhouse in the 1990s was performing in a converted movie house in a Kendall strip mall south of Coral Gables. The company was popular with local audiences and known for its resourceful, “can do” attitude, having rebuilt the Kendall facility after its destruction by Hurricane Andrew in 1992. Although other cultural entities vied to take up residence in the Miracle, the Actors' Playhouse proved the worthiest candidate. The pact was signed. “It was a courageous thing for the city of Coral Gables to do,” says Stein. “When you're given a chance

like that, you have to take it—and be clever about it.”

With strong financial support from the State of Florida, Miami-Dade County, and many generous private donors, the company set about transforming the former popcorn palace into a multi-use performing arts center. The 600-seat mainstage auditorium was beautifully restored, and part of the large balcony converted into a 300-seat theatre for children's productions. Workers stripped off fiberglass wall coverings to reveal splendid, green-and-white Deco floral patterns—1947 designs that had lain hidden for years. Popcorn and soda machines were carted out of the spacious lobby, which was restored with refurbished hardwood counters and wall paneling, spiffed-up Deco lighting fixtures and signage, and a period-inspired decorative carpet.

heatergoers are now greeted at the entrance by a neon marquee, a gleaming stainless steel ticket box, resurfaced terrazzo floors and glamorous mirrors etched with palm trees, all original to the theatre. Plaques commemorate local business owners who have donated everything from architectural designs to faucets and fire alarms. Other additions include new classroom space, an elevator, administrative offices, lighting catwalks, dressing rooms and a costume shop.

Like the rejuvenated theatre it inhabits, the Actors' Playhouse is a marvel of community involvement. The company presents an ambitious range of educational and children's program-

solicits new musicals from playwrights around the country.

Likewise, on the main stage of Actors' Playhouse "the play's the thing." Each year the company mounts five major productions of musicals, comedies and sophisticated stage plays, plus one summer production. Musicals such as *Joseph and the Amazing Technicolor Dreamcoat* and *I Love You, You're Perfect, Now Change* (the longest playing musical in South Florida) are the company's bread-and-butter, filling between 75 and 80 percent of seats, says Arisco. These successes give the company latitude to present unusual and thought-provoking works such as Steve Martin's offbeat comedy, *Picasso*

stage." Arisco anticipates that the black box will nurture local playwriting and acting talent. And if some day he could bring a work born at Actors' Playhouse to Broadway? "That would be wonderful, of course!" he laughs. "It's every director's dream."

For the now, the company is busy realizing its own fairytale metamorphosis. From its beginnings in a South Miami-Dade strip mall, to its comeback after Hurricane Andrew, to its blossoming as a major regional performing arts center, Actors' Playhouse has come a long, long way. More than 175,000 people attend the theatre annually, from points as far flung as Vero Beach, Naples and the Florida Keys. And its audience



Right: Successes give the company latitude to present unusual works such as Steve Martin's offbeat comedy, *Picasso at the Lapin Agile*.

ming, as well as outreach activities for at-risk youth and the homeless. "We're known as 'Ambassadors of the City,'" notes Artistic Director David Arisco. Under the direction of Earl Maulding, the award-winning Theatre for Young Audiences introduces 60,000 students each year to musical versions of *The Princess and the Pea*, *Anne of Green Gables* and other classics. Children as well as adults can study acting, playwriting and production, and immerse themselves in summer theatre camp. The company also sponsors the esteemed National Children's Theatre Festival, now in its sixth year, which

at the *Lapin Agile*, and A.R. Gurney's *Sylvia*. The 2000-2001 season will feature two blockbuster musicals, *Evita* and *You're a Good Man, Charlie Brown*, a new musical, *Violet*, the Florida premier of *Things We Do for Love*, by Alan Ayckbourn, and the off-Broadway hit comedy, *Over the River and Through the Woods*, by Joe DiPietro.

The 2000-2001 season will also see the unveiling of a 100-seat black box, to host experimental theatre and the company's popular playreading series. "We'll be able to do tryouts of new work," says Arisco. "Pieces that are successful there can move to the main

continues to grow, drawn in no small part by the beauty of the Miracle Theatre itself. Indeed, the triumph of Actors' Playhouse suggests a new/old take on the logic of the 1989 film, *Field of Dreams*, and offers a message of hope to preservationists everywhere: "If you restore it, they will come." ■

To Learn More

Visit the Actors' Playhouse at the Miracle Theatre at 280 Miracle Mile in Coral Gables or online at www.actorsplayhouse.org. For tickets call the box office at 305.444.9293.

ART IN UNFAMILIAR PLACES

■ COLORFUL HISTORY ■

rawing inspiration from the rich cultural history of Overtown, artist Gary Moore, in collaboration with landscape architect Gerald Marston of Wallace Roberts and Todd, has created the wonderfully vibrant *Ninth Street Pedestrian Mall*. "This project was conceived as an opportunity to reinvest the Overtown/Park West community with culturally specific components that commemorate and celebrate the rich historical significance of the area as it relates to the history of the Greater Miami area," stated Gary Moore.

The main plaza of the *Ninth Street Pedestrian Mall* features brilliant, abstract patterns of colors. Oranges, yellows, blues, and greens form a walkway in rustic terrazzo designed to emulate the Kente textile weavings of the nomadic peoples of West Africa. The Kente patterns proved to be the perfect metaphor for the pedestrian walkway, which provides access to the mass transit Metrorail. Groupings of colorful seating stools, metaphors for African drum forms, accentuate the plaza environment and provide a place for pedestrians to rest.

Large bronze medallions inset in the plaza floor celebrate the memory of the events, people and places which have helped shape Overtown's history. One such medallion commemorates the Seminole Indian culture, which also had a significant impact in the history of the area.

Overtown is located just north of downtown Miami. To get to Ninth Street Pedestrian Mall from I-95, take exit 4 (NW 2nd Street), go north for 3/4 mile, bear right on NW 3rd Avenue/D.A. Dorsey Boulevard. Go north for 1/2 mile and turn right on NW 8th Street and you will be at the western edge of the mall.



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Ninth Street Pedestrian Mall

Rustic terrazzo, dyed concrete unit pavers, bronze inserts, landscaping

MIXED MEDIA

IN PRINT

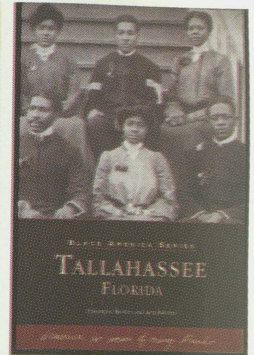
This issue of *Florida History & the Arts* brings five varied titles about Florida's places and people for your reading pleasure. We begin with *Walker Evans Florida*, an absorbing look at Florida's Gulf Coast in the 1940s. The book brings together 54 of Evan's superb photographs, with an emphasis on Sarasota and the Ringling Brothers Circus. An essay by novelist Robert Plunket provides an excellent counterpoint to Evan's photographs. The book is available through the J. Paul Getty Museum, Los Angeles.

The University of Georgia Press offers *River of Lakes: A Journey on Florida's St. John's River* by Bill Belleville. In this highly personal account, Belleville takes us along the 310-mile river from its beginnings south of Orlando to its deep-water mouth at Jacksonville. He writes in detail of the

river's physical attributes, its history and the environmental consequences it faces as development continues to encroach on it.

Another one of Florida's great natural treasures, the Everglades, is the subject of *Crackers in the Glade: Life and Times in the Old Everglades* by Rob Storter. In the book, fisherman, guide and self-taught artist Storter transports us to the remote frontier of southwest Florida in the early part of the 20th century through personal recollections, his own drawings and sketches and historic photographs. Look for the book from the University of Georgia Press.

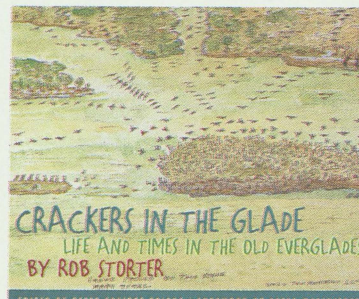
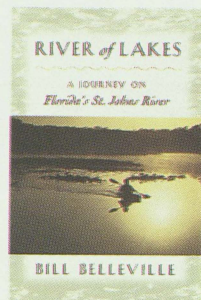
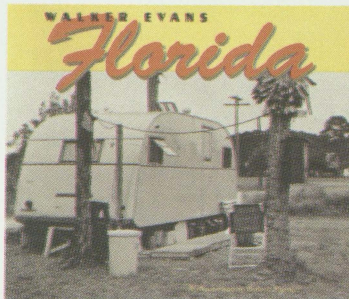
Cassadaga: The South's Oldest Spiritualist Community edited by John J. Guthrie, Jr., Phillip Charles Lucas and Gary Monroe is the first serious work to examine the spiritualist community of Cassadaga. The book includes chapters on the history of American Spiritualism, the history of Cassadaga, its historic architecture, Cassadaga as a therapeutic



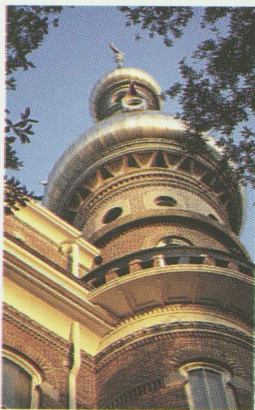
community and the life stories of several of the community's senior residents. Most interesting is an account of the life of Eloise Page, a practicing medium for more than 40 years. The book is offered through the University Press of Florida.

From Arcadia Publishing comes *Tallahassee Florida*, an account of the accomplishments of the Capital City's African-American citizens from the late 1800s to the 1960s. Written by local historians Althemese Barnes and Ann Roberts, the book uses dozens of historic

photographs and detailed captions to tell the story of the persevering spirit of the African-American community in the midst of racial inequity.



ONLINE: ON HISTORIC PLACES



<http://www.cr.nps.gov/nr/> is the website of the National Register of Historic Places, the nation's official list of cultural resources — buildings, archaeological sites, districts, structures and objects — worthy of preservation. The National Register is administered by the National Park Service and contains more than 71,000 listings. Included in the National Register are: all historic areas in the National Park System and over 2,300 National Historic Landmarks and historic properties across the country that have been nominated by governments, organizations and individuals because of their significance to the nation, to a state or to a community.

The National Register Information System on this site provides access to information on every property listed on the Register. Other resources on the site include: publications and nomination forms; city, community or thematic travel itineraries directing visitors to historic places throughout the country; and *Teaching with Historic Places* — a series of lesson plans for a variety of different themes in American history.

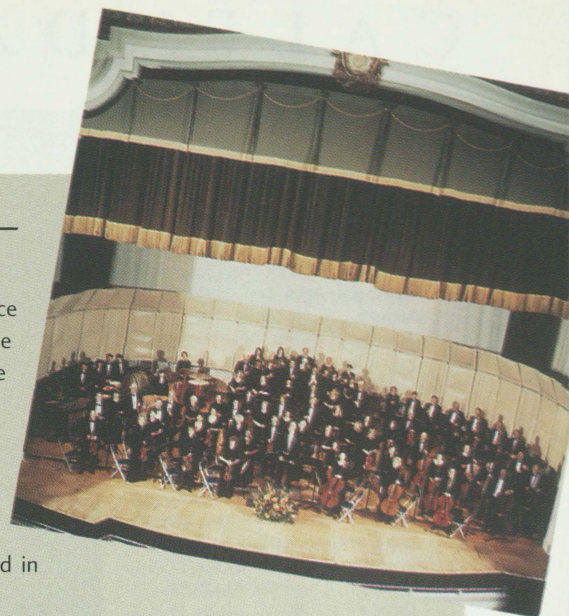
SOUND & STAGE

THE GREATER PENSACOLA SYMPHONY ORCHESTRA — 75 YEARS OF BEAUTIFUL MUSIC

The Greater Pensacola Symphony Orchestra will celebrate its 75th performance season this year, making it one of the oldest on the Gulf Coast. Since 1926, the orchestra has managed to endure and thrive through seven decades of change in the Pensacola area.

The orchestra's original spark began in 1888 when twelve-year-old Edwin Northup played violin for a benefit concert at the Opera House, evoking the first real community interest in classical music. Northrop later helped organize the first orchestra by holding informal musical gatherings in his home. Established in 1926 as the Pensacola Philharmonic Orchestra, the orchestra was officially chartered in 1956 when it became the Greater Pensacola Symphony Orchestra.

In October, under the direction of Peter Rubardt, the orchestra will begin its 75th Anniversary Season. Programs will include: the performance of masterworks by Beethoven and Mahler, the world premier of a piece commissioned by internationally recognized composer David Ott, popular favorites by Gershwin and Rachmaninoff, and Dixieland jazz and classic film scores performed against the backdrop of the original films. This dazzling season promises to continue the tradition and cultural legacy of orchestral music in Pensacola. For more information about the Greater Pensacola Symphony Orchestra, write P.O. Box 1705, Pensacola, FL 32598-1705 or call 850.435.2533.



ART SCENE

TREASURES FROM THE TOPKAPI PALACE UNVEILED

The Museum of Art Fort Lauderdale is one of only three museums nationwide hosting *Palace of Gold and Light — Treasures from the Topkapi, Istanbul*.

This traveling exhibition features over 200 imperial jewels and treasures from the 400-year-old royal Topkapi Palace in Turkey. From

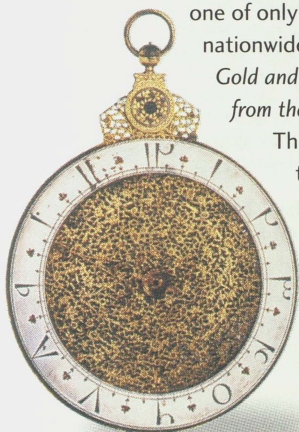
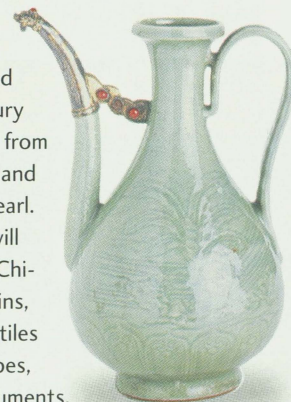


October 15 to February 28, 2001, visitors to the Museum of Art will get a rare glimpse into the opulent lives of the sultans and a new understanding of the complex and ethnically diverse Ottoman Empire they ruled.

Highlights of the exhibit will be the emerald- and diamond-adorned Topkapi dagger, made famous by the 1964 Jules

Dassin film "Topkapi" and a 16th-century throne made from ebony, ivory and mother-of-pearl. The exhibit will also include Chinese porcelains, Ottoman textiles and royal robes, musical instruments, illuminated religious and literary manuscripts and bejeweled domestic objects. Many of these treasures created for the sultans have never before left the Topkapi Palace.

For more information, contact the Museum of Art Fort Lauderdale, One East Las Olas Boulevard, phone 954.525.5500 or visit www.MUSEUMofART.org



CALENDAR

FALL
2000

Through October 31 National Arts and Humanities Month

For a schedule of events and activities celebrating Arts and Humanities Month, contact the Division of Cultural Affairs. (850) 487-2980.

Through November 5 Miami Beach

From Di Suvero to Serra: Twentieth Century Sculpture from the Museum of Contemporary Art, Chicago. The Bass Museum. (305) 673-7530

Through November 5 Sarasota

Sarasota Biennial 2000. Innovative works in traditional forms of photography, painting and drawing alongside three-dimensional works that combine unconventional approaches and unusual materials. The John and Mable Ringling Museum of Art. (941) 359-5700

Through November 26 Tampa

Contemporary Folk Art: Treasures from the Smithsonian American Art Museum. Drawn from the Smithsonian's permanent collection, this exhibit showcases 73 works created by self-taught artists over the past forty years. Tampa Museum of Art. (813) 274-8130

Through December 31 Gainesville

The Swamp: On the Edge of Eden. Historic and contemporary art engaging the unique landscape of the swamp as a place of primordial beauty and a contested site for environmental exploitation. The Samuel P. Harn Museum of Art. (352) 392-9826

Through December 31 Miami

Passages: Contemporary African-American Art in Transition. Organized by the Studio Museum in Harlem, this exhibit includes nearly 50 works by 17 African-American artists who came to prominence in the 1980s and 1990s. Miami Art Museum. (305) 375-3000

Through January 14, 2001 Gainesville

Manatees: The Edge of Extinction. This interactive exhibit tells the story of the manatees and the Sirenia, the scientific group to which they belong, from their rise in the early Cenozoic Era to their precarious existence today. Florida Museum of Natural History. (352) 392-1721

Through January 21, 2001 Miami

Ritmos de Identidad/Rhythms of Identity. 100 traditional and contemporary handmade secular and sacred percussion instruments from the U.S., Caribbean and Central and South America. Historical Museum of South Florida. (305) 375-1492

Through April 29, 2001 Miami Beach

Print, Power, and Persuasion: Graphic Design in Germany, 1890-1945. Trace the emergence of modern commercial print media in Germany and the role which graphic designers played. The Wolfsonian. (305) 531-1001

October 7-December 3 West Palm Beach

Jacob Lawrence: The Toussaint L'Ouverture Series. Exhibition of the 41 paintings of the series, which tells the story of L'Ouverture's leadership in the late 18th-century slave revolt against the French which led to an independent Republic of Haiti in 1804. Norton Museum of Art. (561) 832-5196.

October 11-15 Marco Island

Marco Island Film Festival. This five-day event promotes film projects developed by independent filmmakers and creates opportunities for students pursuing a career in the film industry. (941) 642-3378

October 14-15 Deerfield Beach

Pioneer Days. Exhibits and entertainment honoring Broward County pioneers. (954) 765-4671

October 15- February 28, 2001 Ft. Lauderdale

Treasures of the Topkapi Palace in Istanbul. Exhibition of the ex-

quisite treasures of Turkey's Ottoman Empire. Museum of Art. (954) 525-5500

October 19-November 5 Vero Beach

Swingin' on a Star. Production of the Johnny Burke musical review. Riverside Theatre. (561) 770-4857

October 20-June 3, 2001 Tallahassee

Follow That Dream: Florida's Rock and Roll Legends. The history of rock and roll in Florida, highlighting music, musicians and memorabilia. Museum of Florida History. (850) 488-1484

October 21 Estero

Koreshan Unity Solar Festival. Annual event held in honor of the founder of this Koreshan communal colony, Dr. Cyrus Teed. Koreshan Unity Settlement. (941) 992-2184

October 21 Orlando

Full Moon Stroll. Jazz music and thousands of luminaries illuminate the pathways of the Harry P. Leu Gardens. (407) 246-2620

October 21 St. Petersburg

Florida Orchestra Free Concert. Bring a blanket, enjoy music under the stars and watch the fireworks as the Florida Orchestra performs in North Straub Park along the downtown waterfront. (813) 286-1170.

October 24- January 24, 2001 Daytona Beach

Voyages (Per) Formed: Photography and Tourism in the Gilded Age. Combines 19th-century travel albums from 23 collections with interpretations by four contemporary artists. Examine the relationships between tourism, photography, memory and collective knowledge in the earliest period of American mass travel abroad. Daytona Beach Community College - Southeast Museum of Photography. (904) 254-4475

October 26- January 14, 2001 Miami

New Work: Edouard Duval Carrié, Migrations. Exhibition of multi media allegories of great historical themes often focusing on



Contemporary
Folk Art:
Treasures from
the Smithsonian
American Art
Museum,
Tampa Museum
of Art,
Through
November 26

Haitian religion and politics. Miami Art Museum.
(305) 375-3000

**October 27-29
Monticello**

The War of the Worlds. Actors in period costume recreate this famous radio show with live on-stage sound effects, commercial jingles and music. Monticello Opera House.
(850) 997-4242

**October 27-28 and
November 26
Miami**

Sixth Annual FLA-BRA. Festival featuring new and innovative work in music, dance, theater, poetry, film and video by Florida and Brazilian artists.
(305) 324-4337

**October 27
Tallahassee**

Fear Knott. Celebrate Halloween at the historic Knott House Museum.
(850) 922-2459

**October 28
Tampa**

Guavaween. Latin-style Halloween celebration featuring family activities and entertainment during the day and a parade and street party at night in historic Ybor City.
(813) 621-7121

**October 28-29
Naples**

2nd Annual Naples Downtown Art Festival. Juried art show featuring the work of more than 250 local and national artists, food and live music performances.
(941) 472-3755

**October 30-November 8
Boca Raton, Fort Lauderdale, Miami and West Palm Beach**

Sinatra: *As I Remember It*. A series of concerts brings the distinctive voice of Frank Sinatra, Jr. to the Florida Philharmonic Pops stage in a celebration of his father's music and the composers and arrangers who defined the Sinatra legend.
(954) 561-2997

**November 1-
November 2001
Everglades City**

Crackers in the Glade: The Life, Art and Writings of Rob Storter, Everglades Pioneer. The works of early Everglades resident Rob Storter tell the story of the Everglades frontier through drawings, paintings, photographs and per-



sonal recollections. Museum of the Everglades.
(941) 695-0008

**November 1-5
Key West**

Cuban American Heritage Festival. Five day festival with symposium at the San Carlos Institute, "Coast to Coast" conga line, Duval Street fiesta, dominoes contest, Latin concert and more.
(305) 295-9665

**November 4-5
Anastasia Island**

Ft. Matanzas tour. A torch-lit tour of the island's 17th-century fort.
(904) 829-6506, ext. 227

**November 4-5
Daytona Beach**

Halifax Art Festival. The works of 250 artists along with live entertainment.
(800) 854-1234

Heritage Holiday

—celebration at

Historic Spanish Point,

Osprey,

November 18-

December 10

Sixth Annual FLA-BRA, Miami,

October 27, 28 and

November 26

**November 4-5
Barberville**

24th Annual Fall Country Jamboree. A celebration of Florida pioneer life. Historical displays include Native American and Cracker camps, turpentine still, flywheelers and midwest tool collectors. Pioneer Settlement for the Creative Arts.
(904) 749-2959

**November 4-5
Gainesville**

19th Annual Downtown Festival and Art Show. Works in ceramics, fiber, glass, graphics, jewelry, mixed media, paintings, photography, sculpture, wearables and wood.
(352) 334-5064

**November 5-7
St. Augustine**

21st Annual Lincolnville Festival. Jazz, blues and gospel music help chronicle the freedom quest of Lincolnville in downtown St. Augustine, one of the oldest black settlements in the nation.
(904) 797-8940



CALENDAR

November 7 St. Petersburg

Kristallnacht Commemoration. Featured speaker will be Holocaust survivor and author Gerda Weissmann. Florida Holocaust Museum. (727) 820-0100

November 11 - February 25, 2001 Boca Raton

The Legacy of Mort Walker: 50 Years of Beetle Bailey. Examines the pivotal themes in Walker's work and impact on cartoon art, traces the evolution of the comic strip, its interpretation of American life and culture. Museum of Cartoon Art. (561) 391-2200

November 11 - January 21, 2001 Lakeland

Crossing Boundaries: Contemporary Art Quilts. Features 39 quilts by American and Canadian quilt makers. Polk Museum of Art. (941) 688-7743

November 11 Ocala

4th Annual Scottish Games and Irish Feis. Parade of clans, massed bands, Highland/Irish dance,

Christmas at Pinewood: The Twelve Days of Christmas,

November 24-January 7, 2001



competitions, Scottish fiddling, Celtic horse show, sheep herding and more. (352) 347-2873

November 11 Tampa

16th Annual International Festival. Four stages of ethnic performances, a crafts and cultural bazaar, storytelling, international food court and more. The University of Tampa. (813) 274-7742

November 11-12 Boca Raton

13th Annual Downtown Boca Festival of the Arts. The latest work of some of the country's finest exhibiting artists. Modern metal sculpture, oil painting, photography, and woven crafts. International foods and live music throughout the show. (954) 472-3753

November 12-19 Miami

Miami Book Fair International. Authors participate in readings by day and lectures and question and answer sessions in the evening. Literary sessions, book exhibitions, culinary demonstrations, rare book appraisals, children's activities and entertainment. Miami-Dade Community College Wolfson Campus. (305) 237-3258

November 12- January 14, 2001 St. Petersburg

American Art from the John William and Delores G. Beck Collection. Over 40 paintings from this private Florida collection, representing a variety of styles from mid-19th century to early 20th century American Art. Museum of Fine Arts. (727) 896-2667

November 16-18 Silver Springs

6th Annual Native American Festival. Tribes from North and South America perform traditional dances in costume along with storytelling, authentic native encampments and a marketplace. (352) 236-2121

November 17 - December 17 Quincy

Art in Gadsden. Gadsden Art Center. (850) 875-4866

November 18 - December 10 Osprey

Heritage Holiday. Month-long celebration featuring traditional holi-



13th Annual Downtown Boca Festival of the Arts, Boca Raton, November 11-12

day decorations and festivities. Historic Spanish Point. (941) 966-5214

November 18 Jasper

Cane Grinding Festival. Cane grinding, arts and crafts, horse and buggy rides, food and entertainment. (904) 792-1300

November 18-19 Delray Beach

These Three Tenors. A talented trio—Michael Crouse, Thomas Stallone and Rinaldo Togli—performs opera classics and romantic Broadway songs. Old School Square Cultural Arts Center. (561) 243-7922

November 24 - January 7, 2001 Lake Wales

Christmas at Pinewood: The Twelve Days of Christmas. Stroll through the 20-room Mediterranean Revival style mansion. Each room depicts one of the 12 days of Christmas, displayed as it was in the 1930s. Bok Tower Gardens. (863) 676-1408.

November 30-January 13 Gainesville

More Letters to the Editor. Voices of Alachua County. Drawn from 150 years of letters to the local newspaper. Acrosstown Repertory Theatre. (352) 378-9166

December 1-31 Tallahassee

Holidays at the Old Capitol. (850) 488-1484

December 2 DeFuniak Springs

Christmas Tour of Homes. (850) 892-4528

December 2 St. Augustine

British Nightwatch. Encampment at the Castillo de San Marcos, the oldest masonry fort in the nation. Field demonstrations, musket firings, marching, mass troop movements, bayonet drills, changing of the guards and cannon firings. (904) 829-6506, ext. 227

December 2-23 Tampa

Victorian Christmas Stroll. Henry B. Plant Museum. (813) 254-1891

December 9-10 DeLand

Roaring Twenties Tour of Historic Homes. (904) 740-6813

December 26 - January 1, 2001 Miccosukee Indian Village

Annual Indian Arts Festival. Located halfway between Naples and Miami on U.S. 41. (305) 223-8380

December 30-31 Bushnell

20th Annual Dade Battlefield Re-enactment. Authentic soldier and Seminole encampments. Dade Battlefield State Historic Site. (352) 793-4781

January 25-28, 2001 Eatonville

Zora Neale Hurston Festival of the Arts and Humanities. Annual event celebrating the life and work of charismatic writer, folklorist and anthropologist Zora Neale Hurston. Workshops, programs for children, and a street festival including music, dance, drama, visual and folk arts, ethnic cuisine and more. (407) 647-3307

ON A ROAD LESS TRAVELED



■ FILL'ER UP! ■

STORY AND PHOTO BY MICHAEL ZIMNY

Amid the confusion of oversized signs, convenience markets and fast food restaurants along Sarasota's South Tamiami Trail stands an unexpected survivor of Florida's automotive past—and a preservation success story as well. Sarasota County's oldest intact service station, the former Nelson J. Wilson Texaco station was constructed in 1953 by the Texas Oil Corporation. Painted the familiar Texaco colors of white, green and red and marked by the company's signature star, the building served the traveling public for nearly 40 years, pumping gas until 1991. The building limped along as a garage only for several years after that, hardly noticed until it caught the eye of Arnold Berns in 1997.

Berns set out to rehabilitate the building for use as his photography studio, but he was determined to maintain as much of its original character as possible. The building's exact original colors were determined, mixed, and the station was given a brand new coat of paint. Its two deteriorated service bay doors were replaced with wooden ones to match the originals. One stands open during the day to reveal its operable car lift and Berns' 1956 Ford Thunderbird. Vintage gas pumps, lighting and a Coca-Cola machine complete the building's image as a classic 1950s service station. But don't look for the station's gas—advertised at 35 cents a gallon—any more. You won't find *that* on this or any road less traveled today.

The Wilson Texaco station is located at 4613 South Tamiami Trail (U.S. 41) between Bee Ridge and Proctor Roads. If you're traveling on I-75, exit at Bee Ridge Road, head west toward Sarasota to Tamiami Trail, then turn left. The building will be on your left. Next to the station you'll notice the 1910s Bispham House which has also been rehabilitated by Berns for his wife's watercolor studio.

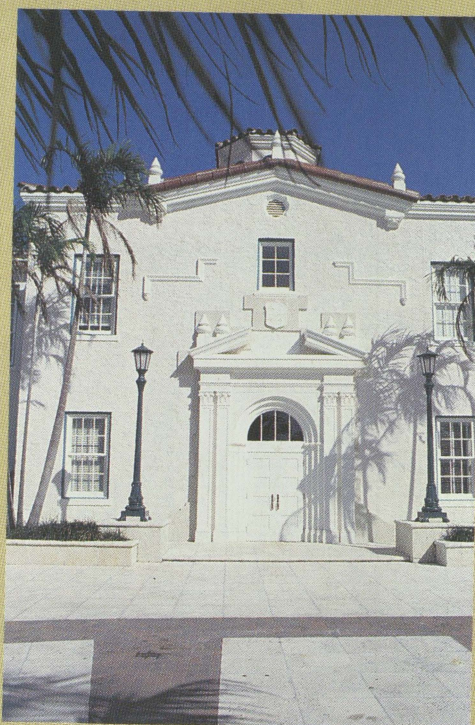
IN UPCOMING ISSUES...

■ OLD SCHOOL SQUARE CULTURAL ARTS CENTER

From its beginnings as a group of vacant school buildings ten years ago, Old School Square has become the cultural heart of a revitalized downtown Delray Beach. Their transformation into a visual and performing arts center has created a showcase for the city's cultural and ethnic history.

■ VENICE

Originally envisioned as a retirement haven for members of the Brotherhood of Locomotive Engineers union, this Gulf Coast community began with something few Florida cities can boast—a plan. Discover the history behind the plan, its lofty aspirations for the future, the community's setbacks and comebacks and why it looks the way it does today.



Old School Square
Cultural Arts Center,
Delray Beach

The Hotel Venice,
Venice



MICHAEL ZIMNY

FLORIDA

History & the Arts

R.A. Gray Building • 500 South Bronough Street
Tallahassee, Florida 32399-0250